

# PROPOSALS

For Printing by SUBSCRIPTION

## HUGONIS GROTHII

### ADAMUS EXSUL, TRAGOEDIA :

With an ENGLISH Version, and the lines imitated from it  
by MILTON subjoined to the pages.

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By WILLIAM LAUDER, A. M.

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SUBSCRIPTIONS are taken in by Mr DAVIDSON, in the *Poultry*; Mr VAILLANT, in the *Strand*; Mr CAVE, at *St John's gate*; and by the EDITOR.

**I**T is now more than half a century since the *Paradise lost*, having broke through the cloud with which the unpopularity of its author for a time obscured it, has attracted the general admiration of mankind, who have endeavoured to compensate the error of their first neglect by lavish praises, and boundless veneration. There seems to have arisen a contest among men of genius and literature, who should most advance its honour, or best distinguish its beauties. Some have revised editions, others have published commentaries, and all have endeavoured to make their particular studies in some degree subservient to this general emulation.

Among the inquiries to which this ardour of criticism has naturally

turally given occasion; none is more obscure in itself, or more worthy of rational curiosity, than a retrospection of the progress of this mighty genius in the construction of his work, a view of the fabric gradually rising, perhaps from small beginnings, till its foundation rests in the centre, and its turrets sparkle in the skies; to trace back the structure through all its varieties to the simplicity of its first plan, to find what was first projected, whence the scheme was taken, how it was improved, by what assistance it was executed, and from what stores the materials were collected; whether its founder dug them from the quarries of nature, or demolished other buildings to embellish his own.

This inquiry has been indeed not wholly neglected, nor perhaps prosecuted with the care and diligence that it deserves. Several critics have offered their conjectures, but none have much endeavoured to enforce or ascertain them. Mr *Voltaire* tells us, without proof, that the first hint of *Paradise lost* was taken from a farce called *Adamo*, written by a player; Dr *Pearce*, that it was derived from an *Italian* tragedy called *Il paradiso perso*; and Mr *Peck*, that it was borrowed from a wild Romance. Any of these conjectures may possibly be true, but as they stand without sufficient proof, it must be granted likewise, that they may all possibly be false, at least they cannot preclude any other opinion, which, without argument, has the same claim to credit, and may perhaps be shewn by irresistible evidence to be better founded.

It is related, by steady and uncontroverted tradition, that the *Paradise lost* was at first a tragedy, and therefore amongst tragedies the first hint is properly to be sought. In a manuscript published from *Milton's* own hand, among a great number of subjects for tragedy, is *Adam unparadised*, or *Adam in Exile*; and this therefore may be justly supposed the embryo of this great poem. As it is observable that all these subjects had been treated by others, the manuscript can be supposed nothing more than a memorial or catalogue of plays, which, for some reason, the writer thought worthy of his attention. When therefore I had observed that *Adam in Exile* was named amongst them, I doubted not but, in finding the original of that tragedy, I should disclose the genuine source of *Paradise lost*. Nor was my expectation disappointed; for, having procured the *Adamus Exsul* of *Grotius*, I found, or imagined myself to find, the first draught, the *prima stamina* of this wonderful poem. And, as I cannot doubt but the discovery will give the same pleasure to others as to me, I hope the publick will favour this attempt, since the original is so scarce, that *Gronovius*, with all the influence that his learning gives him, was not able to procure me a printed copy, the version that will be added is new and elegant, and the question which this publication tends to illustrate, is, in the highest degree, worthy of general regard.

## ADAMUS EXSUL. TRAGOEDIA.

## A R G U M E N T U M.

*Post rerum creationem, et Angelorum labsum, homo in Paradiso constitutus est: datum ei in inferiorem orbem imperium, vetitumque, ne arboris, quæ scientiæ boni & mali symbolum erat, fructum carperet. Sathan, ut contra præceptum fieret, primum hominem marem, simulatâ amicitia, adgreditur; deinde foeminam, Serpentis figurâ; quæ seducta virum ad peccati societatem impellit. Unde uterque hortu expulsus est, & morti miseriæque mancipatus. Salus restituta spe, & fide venturi Messæ.——Scena est in Hedene, Babylonæ regione, ubi erat hortus, ad ripam Euphratis. Sathan † προδογίζου. Chorus est ex bonis spiritibus, quos Angelos vocamus.*

*Interlocutores. Sathan, Chorus, Angelus, Adamus, Eva, Vox Dei.*

ACTUS PRIMUS. *Trimetri Iambici.*

SAT. SACRI Tonantis \* hostis, exsul patriæ  
 S Coelestis, adsum; Tartari tristem specum  
 Fugiens, & atram noctis æternæ plagam.  
 Odium bonorum sede me infaustâ extrahit,  
 Diros scelestâ mente versantem dolos.  
 Terribile, iniquum, triste, formidabile,  
 Quod & ipse Sathan horream, quæro scelus.  
 Hâc spe per omnis orbis ibo terminos,  
 Hâc spe citatus, clausa littoribus vagis  
 Transibo maria, sævus ut rictu Leo  
 Patulo timendus, per locorum devia,  
 Quærit, quod avido dente dilaniet, pecus.  
 Hâc spe, quod unum maxumum fugio malum,  
 Superos videbo. Fallor? an certe meo  
 Concussa tellus tota trepidat pondere?  
 Quidni? quum gravior orcus sub † pedibus tremit.

† *This Greek word is retain'd by Milton in his plan of Adam unparadised.*

\* *Antagonist of Heaven's Almighty King.*

Milton.

† *Hell trembled as he strode.*

Milton.



## ADAM banish'd. A TRAGEDY.

## The ARGUMENT.

*After the creation and the fall of the apostate angels, mankind is plac'd in paradise: power is given him over the inferiour world, and he is forbid to pluck the fruit of the tree, which was the symbol of the knowledge of good and evil. Satan, to break the command, first tempts the man, under the shew of friendship; and afterwards, in the shape of a serpent, the woman; who is seduc'd, and prevails on the man to partake of her guilt; upon which they both driven out of the garden, and subjected to death and misery.—  
 tion restor'd by hope, and faith in the future Messiah.—The scene is Eden, a region of Babylonia, where was the garden, upon the banks of Euphrates.—Satan speaks the prologue.—The chorus is of good spirits, whom we call Angels.*

*Persons.] Satan, Chorus, an Angel, Adam, Eve,  
 the Voice of God.*

## ACT. I. SATHAN.

FOE to the sacred thunderer, late from heav'n,  
 My happy country, exil'd, now from hell  
 My prison, black with endless night, I come,  
 Urg'd on by hate of good and hope of ill:  
 Ill yet unborn, but lab'ring into birth!  
 New to these realms, so damn'd an act I dare,  
 That Sathan's self, this fiend, whose penal woe  
 Already has exhausted vengeance, shrinks  
 From his own horrid purpose, half dismay'd.  
 Yet, by this hope impell'd, thro' earth I'll roam,  
 By this o'er ocean, lock'd in winding shores:  
 As prowls the lion o'er the pathless waste  
 By savage hunger stung, and hopes his prey.  
 For this, tho' dreaded as my greatest curse,  
 My pride shall brook the sight of blest superiors,  
 Objects at once of envy and of hatred!  
 Am I deceiv'd? or trembles with my weight  
 This earth convuls'd, as conscious of her foe?  
 Why not? since hell too trembles as I stride.